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SHAPE-BUILDING ELEMENTS OF THE TURKISH STYLE IN THE INTERIOR

Abstract. The authentic, “refined” elements of the Turkish style in the interior and exterior are studied in the article. The emphasis is laid on the so-called “alphabet” of artistic language, the delineation of the Turkish interior inherent characteristics. Identification of the “Turkri” style sources of inspirations makes it possible to characterize the peculiarities of the interior design in the Turkish style, performed by the European designers. The concepts of the “Turkri” style and the Turkish style are also considered in the article. Special attention is focused on the identification of authentic primary elements, ethnic and cultural characteristics that are peculiar to the ethnic interior in the Turkish style. Therefore, the choice of our research line is caused by a modern specialist long-felt need for information, which would be gathered into a whole entity functioning as an alphabet of style and could facilitate searching and processing of information for creating modern stylizations based on the study of authentic features of the Turkish architecture, arts and design.

Keywords: the “Turkri” style, interior design, “alphabet” of artistic language, primary elements, ethno-cultural features.

Introduction. The Turkish style has been popular in Europe since the Middle ages due to a variety of reasons. The Ottoman Empire was distinguished by its own exotic architecture especially by the mosques, palaces with harems and domes, bazaars, caravan-serais, gardens and fountains that are able to surprise and amaze people’s perception with their geometric symmetry, ideal forms, precise and clear lines of compositional solutions, luxury decoration of secular and sacred architecture.

Modern Turkey is a multinational state where customs and traditions of nomadic peoples, the Turks and the Arabs, united by the canons of Islam,

were mixing and intertwining with each other for several millennia. On the example of the architectural art of this country, we can see how influence of the East and the West closely interwoven on the Asia Minor area. The object of this research is the problem of identifying and revealing the Turkish style authentic and “refined” elements in the interior and the exterior. The subject is the Turkish style, also known as “Turkri” (from French and English “in Turkish”, “allaturca”).

The interpretation of the main material. There is a small number of the works on the Turkri style development and its features in the modern European design, but these studies do not give comprehensive explanation to this range of problems. There are no specialists among the Ukrainian researchers, who would directly deal with the mentioned above topic. In general, the Russian researchers of design, culture and architecture considered the issues of this style.

Within this context, it is worth mentioning Irina Andronova’s “The Eastern theme in the Russian interior in the second half of the XIX - early XX centuries. Experience of reconstruction” [1]. “Costume Art of the Ottoman Empire of the XVI – XVIII th Centuries” by Nilay Etyurk is also a study on the theme to be noted [13]. Andrey Spashchanskiy gives detailed description of the Turkri in his article “The Turkish Style in the Russian art of the second half of the XVIII century” that was published in the “Gatchina Through the Centuries” historical journal [11].

The works of scientists about the Middle Eastern and Turkish ceramics are few in number. The main publications on this theme include the book “Art Pottery of Turkey” by Y. Miller [7]. An integral conception of the Turkish art is given in the “Arts of the Middle Ages”, a part of the six-volume “General History of Arts” (volume two) edited by Boris Weimarn and YuriyKolpinskiy [3], as well as in the book “Arts of the Medieval East” by Tatiana Kaptereva [5]. Victor Vlasov presents the most comprehensive definitions of such concepts as “The Turkri style”, “The Turkish style”, “The Turkish art” and “orientalizing style” in his book “Architecture. Glossary of terms” [4].

Various architectural plans and building drawings, exterior and interior architectural elements, ornaments and arabesques, textiles and carpet weaving, ceramics and glass, folk crafts and traditions, as well as painting, miniature, metal handicrafts and jewelry were sufficiently studied in the relevant sections on art and architecture. All these works deserve attention; however, they cannot fully help modern designer and architect to recreate the

Turkish style in the interior or exterior with the reference to the original best embodiments of the style in their practice.

After all, the interior in the Turkish style is quite an exotic, very bright and rich in decoration phenomenon. It is practically impossible to use it in ordinary everyday life at the beginning of the XXIst century. First of all this is because this style requires a large space for its implementation, that is, large rooms, high ceilings - in a word, spacious areas for implementation. In the modern rhythm of existence, it is difficult to imagine the luxury of the Turkish interior in a standard apartment of a residential building. Such an environment is more suitable for private houses or specific areas of their premises, as well as public buildings and entertainment establishments.

The use of this style is ideal in the last of the listed objects, as well as in restaurants, bars and cafes, hotels, lounge areas, spa complexes, Turkish baths (hamam). Because these are the places, where people can relax, take a rest and get pleasure.

These interiors must be filled with the authentic elements that can recreate a real Turkish interior to make high-quality stylizations. First of all, the authentic examples of the style can be directly adopted from the Turkish monuments, namely, the palace and religious buildings of the Ottoman Empire, as well as some individual works of the specialized museums.

The Turkish style is based on the synthesis of the Middle Eastern stylizations, their mixing and development, rooted in different ethnic traditions, united by a common idea and religion. So, V. Vlasov in his book "Architecture. Glossary of terms" gives the following definition: "The arts of Turkey (from the Latin name of the nationality by the name of the ruling dynasty) is the historical and regional type of art." And the "Turkri style" should be considered in the same way as the "art of Turkey" [4].

The Turkic tribes, Islamized at the end of the tenth century, led by the descendants of Seljuk Khan, began their movement to West and, therefore, they were named the Seljuk Turks. They conquered Central Asia in 1035, and in 1055 they took possession of Mesopotamia, in 1070, they invaded into Syria and conquered Palestine. The Turkish sultan Osman, the founder of the new dynasty (1299–1324), after whom the Turks received the name "Osmons" (or "Ottomans"), first began to make raids on Byzantium in 1299. Constantinople fell under the onslaught of the Turks in 1453. In 1517, the Ottomans gained the territory of Egypt, Georgia, Armenia, the island of

Rhodes, the Balkans. Only the king of the Polish-Lithuanian Commonwealth Yan III Sobesskiy in whose veins flowed Polish and Ukrainian blood stopped of the Turkish expansion under the walls of Vienna in 1683. Had this not happened, the Ottomans would probably have conquered most of Europe in the following decades [4].

The greatest flourishing of the Ottoman Empire comes on the XVI century. Under Sultan Selim (1512–1529), Turkey united grand-scale territories under its dominion, assimilating the cultural achievements of the Middle Eastern peoples. Having conquered Egypt, the sultan took the title of caliph, the prophet Mohammed governor and the spiritual mentor of all Muslims [4].

The Turkish art of the sixteenth and seventeenth centuries was distinguished by its eclectic character, which did not have a single artistic style. It absorbed the artistic traditions of the countries, conquered by the Turks, such as the Muslim art of Egypt, the ancient traditions of Persian art, the heritage of the Syrian and Byzantine artistic crafts. The Chinese and Indian influence was also valuable. As V. Vlasov notes in his book: “It was not the original, but a secondary type of art. It is significant that this, the most eclectic of all the Near-Asian “styles”, became most prevalent in the European furniture and interior design under the name “Turkri”, first in the XVIII century, and then in the period of historicism of the second half of the XIX century” [4]. Such a comprehensive definition allows to make an attempt to trace the features of the Turkri style in the interior.

The fashion for Turkri is believed to have arisen on the wave of the Ottoman Empire conquests and the spread of the Islamic culture in the world. Its popularity is also associated with a certain exotic of this style. In particular, it is the brightness of colors, the textures richness, and the ability to bring something interesting and unusual, bright and non-standard into the ordinary interior. Romanticism is closely associated with this style, as well as the idea that interior and exterior decoration in Turkri is quite wasteful and provides the necessary conditions for any form of indulging men and their whims [1].

In general, it should be noted that the interior design in the Turkish style has a large number of details. Previously, all the premises were divided into male and female, and the harem was a special part of any Turkish palace. Harem is a closed and guarded residential part of the palace (seral) or the house in which the Muslim wives lived. The most striking example of a harem is the female part in the Topkapi Palace, built by Mehmed the Conqueror in 1475-1478 [9].

Exploring such monuments, it should be pointed out that the main features of the Turkish style, associated with the design, are the sum of the primary elements, which will be discussed further on.

The reference to the monumental construction of the Seljuks was peculiar for the architectural and spatial solutions of religious and secular buildings of the time. Thus, a variant of the ayvan type mosque with a square courtyard in the center found wide application in the Asia Minor. The appearance of such buildings combined the closed space of the main part with a high monumental entrance portal, which, in turn, was richly decorated with ornamental carvings. It is common for the Seljuk ayvan-type structures a bypass gallery, located along the perimeter of the courtyard, where columns and galleries support the arches. The image of mosques also directly depended on the natural materials that were quarried in the region [3, p. 55].

A unique transformation of the Byzantine dome design is the triangular sail, which was a specific feature of many Seljuk buildings. In the interior, the sail tier stood out as a special architectural division, and it was used outside the mosque dome hemisphere as a roof, which was installed on a cube (the base of the building). The mosque varieties with a flat, sloping roof were also common. All these sacral structures should have been oriented towards Mecca, the direction to which the qibla, framed with the mihrab niche, indicated [3, p. 56].

In each mosque, there was a prayer niche called mihrab, which pointed to the qibla - the direction to Mecca. Traditionally, this place was the most richly decorated with glazed tiles, wood, stone or stucco carvings, calligraphic, geometric, floral ornaments, painted with Koranic ayahs, inlaid with gold or silver, decorated with ceramic mosaics, reminiscent of the Oriental carpetings. Stylized mihrab niches are also often used in the exterior architecture and indoors as decor [3, p. 56].

A constant element of the Islamic architecture is a minaret, which has the form of a high two- or three-tiered tower. As a rule, it was located either separately or in pairs. There are usually an even number of minarets in large mosques [5, p. 11].

The courtyards were typically built with a large regular shape, in combination with a prayer hall, and designed as a Muslim garden - the prototype of Paradise. They are characterized by the accurate and correct geometry, aqueducts, arches and columns established along the perimeter and

also by an obligatory placement of the fountain. Water was always important for the nomadic peoples who later settled in this region, and with the advent of Islam, it gained a ritual significance because it was used for ablution before a prayer. Water sources and fountains were essential in representing of the Paradise image, thanks to which they came into the Turks life [12, p. 33].

Various types of arches are signs of the Turkish style, both in the interior and in the exterior of buildings. They can be divided into some types such as horseshoe, arrow-shaped, scalloped, and multi-blade, that is a favorite method of decorating religious Islamic buildings. Arches were also used to decorate vaults between the columns of the prayer hall, to decorate windows (including false ones), and doorways [5, p. 12].

Cellular vault (mukarnas) is a type of vault, consisting of diamond-shaped faceted hollows-hexagons, pyramidal deepening similar to waxed honeycombs or stalactites. The stalactite capitol was usually constructed of different elements (seven and more), creating the cornice of the column. Columns, portals, arches over the main entrance to the mosque were decorated with the mukarnas [3, p. 57].

Mashrabia is another style-forming element of Turkri; it is wooden or stone trellis patterns that allow you to look outside but not be seen from the outside the building. Mashrabia is also used indoors and as sun protection. It consists of patterned wooden grates used not only to close the windows from outside, but also as screens inside and outside buildings partitions. This element is actively used in the Islamic world in order to protect women from men's eyes [9].

In addition, the use of geometric shapes and arabesque repetitive architecture is often found in the Turks building art. This ancient oriental ornament is rather complicated in execution and demands from the master mathematical accuracy and sizes verified to a millimeter. It was based on geometric and plant elements. By repeating or replicating the same pattern or several fragments, the master could fill any plane with it. And since in Islam there is a ban on the image of living beings, arabesque could compensate for this ban and create a unique example of the ornament art. Therefore, it began to be used in the whole decoration both outside and inside buildings [14; 15].

The second type of ornament – epigraphic – is associated with the Arabic calligraphy, a priority art form in Islam. Architects introduced the epigraphic inscriptions of the ayah or whole friezes with verses into the

decoration of buildings. Since these primary elements carried a meaning, they can be compared with icon painting in the Christian churches. Ornaments, inscriptions, stalactite cornices are generally designed to create exquisite dynamic compositions, as if with a grid covering the finest pattern of the Turkish architecture. They are evidence of an elegant luxury. Almost every decimeter of such monuments surface was decorated with carvings, patterns of stylized floral or geometric motifs [14; 15].

Ayah is a very important element of Muslim art. It is used as part of decor, most often as an excerpt from the Koran text, made by artistic means using multi-colored ceramics, wood or stucco carvings. Sometimes a similar ornament functions as the frieze that runs along the perimeter of an interior or exterior wall decoration [2, p. 115].

The above-mentioned exquisite wood and stucco carvings (alabaster) characterize both the architecture of the Islamic countries and the Far West and Central Asia. Wood with carvings, the so-called carved arabesque is often used in the decoration of premises. Masters decorate doors, windows, panels of walls and ceilings with patterns of varying complexity and they encrusted these items with mother-of-pearl and ivory. Stucco carving is widely applicable both in the exterior and in the interior of the Turkish premises. Masters put drawing on a layer of alabaster with thin incisors, and then “knock”, and start “choosing” extra material, creating a fancy volumetric pattern. At the same time, cartouches with quotations from the Koran or intricate floral patterns are introduced into the general background of weaves [12, p. 38].

The walls of the facades and indoor premises, as well as fireplaces and fountains in the Turkish interiors, are decorated with small square or rectangular tiles, covered on one side with colored glaze and painting. They create a geometric pattern, may consist of inscriptions or floral ornament with a report that has no borders. Such tiles are made by the majolica technology (irrigated terracotta). It is mainly performed in bright colors, dominated by blue, dark blue, red, green. All sorts of floral patterns characterize the majolica technology. In general, it should be noted that the Turkish ceramics has its roots in the distant past. Turkish samples inherit Byzantine and Seljuk traditions, as well as the traditions of Iranian and Central Asian ceramists [12, p. 38]. The use of Iznik ceramics (the so-called Fritt porcelain) with red-blue tulip patterns against a medium blue background, Kutahya porcelain, is especially popular in the Turkish interior.

In general, The Turkish interior is very rich in intra niches. They are often used as an element of decor and for economic purposes. Niches, the same as walls painted with geometric and floral patterns, can be lined with majolica.

Cabinet furniture in the Turkish interior, as such, is almost absent. Cabinets are maximally hidden in niches, mostly covered with wooden panels with arabesque thread [12, p. 38]. They are often additionally decorated with paintings or inlaid with mother-of-pearl. The emphasis in the interior is laid on low soft furniture, various hexahedral tables and stools. The furniture in the Turkish interior is minimalist in character, except for the cabinets, built-in and hidden in the niches; there are divans, whose very name came in Russian, Ukrainian and other languages from Turkey. A low construction, located along the perimeter of the room is called a divan in the Turkish interior. It is covered with carpets and plenty of cushions and rollers are put on top. A number of large cushions can replace such a divan; it is possible to sit on it as well as on separate cushions, which unites such space with Arabic, based on the Bedouin and Berber-Moorish styles. Except for divans, there are small chairs, footstools, banquettes, sofas and ottomans. Besides them, there are well-known Turkish tables for drinking coffee, decorated with wood carving and inlaid with mother-of-pearl and ivory [9]. Tables with a low large-diameter tabletop for taking meal, sitting on cushions, lying on the floor, are frequently used. They may have a different shape either hexagon or round [9].

Natural materials dominate in the Turkish interior. Both wood and marble are used in large quantities. The floors, walls, ceilings, doors, windows, fireplace portals, balconies, baths (hamam) are decorated with them. Finishing details are made of them both outside and inside buildings. The surfaces can be flat or decorated with carved arabesques.

A large number of various draperies, curtains, hangings and portieres, as well as cushions and rollers of small and large sizes represent the textile group. The Turkish interior is characterized by multi-levelness (multiple layers), and it is achieved on the whole due to the frequent use of various articles, including textile [3, p. 65].

Carpets in the Turkish interior play a significant role; they pave the floor and sofas, divans and ottomans. Turkish carpets are rich in color and diverse in pattern. The oldest examples of carpet weaving date back to the XIII century, when they were made in court workshops. The Turkish carpet ornament consists of geometric shapes and stylized vegetative motifs and

arabesques on routine, ethnic and religious themes. Images of living beings were not used in the patterns of carpets, according to the Islamic traditions. The composition of the Turkish kilims is expressive and clear. The color spectrum is very bright, most often it is red, green, blue with some touches of other colors [3, p. 65].

Piled and lint-free types of carpets, made of wool, silk, cotton are traditional in Turkey. Characteristic features of some Turkish carpets are the selection of a central field, patterned and framed by several strips of borders. Prayer rugs with the image of a mihrab niche, *namazlyk* are also widespread [3, p. 65].

At the place of manufacture, Turkish carpets are divided into a number of types, the most significant of which are *Yuruk*, *Ushak*, *Hereke*. The most prominent examples are the huge *Ushak*, whose bold colouring is built on the combination of carmine-red and dark blue flowers. Blue medallions of various shapes, filled with a delicate pattern of white and colored plant motifs alternate against a common red background, framed by a thin border. The ligature of this floral pattern covers not only the medallions, but also the rest of the carpet space. The multi-colored peculiar ornamental rhythm makes *Ushak*, like other Turkish carpets, unique and amazing works of decorative art [12, p. 40].

Another characteristic feature of the Turkish style in the interior is the fireplace; it occupies a separate place and performs a very important role in each room due to the climatic location of Turkey. The chimney consists of a rectangular vertical panel with a middle part protruding in the form of a hexagonal drum, which passes into an elongated faceted cone with a scalloped arched notch below. The chimney is often decorated with tiles of different size and configuration, covered with painted blue, green, turquoise, red tones against a white background [7].

Wide friezes of climbing green stalks and alternating blue and dark blue lotuses, the image of a blue arch filled with white stylized floral ornament are characteristic of fireplace decoration. In general, the appearance and decoration of the fireplace leaves the impression of a completely finished work of art. The successfully found form of a fireplace, a composition of patterns with confident and graceful lines, bright but harmonious tones of colors, make this piece of interior image-building, and one of the indicative elements that can be used to identify the interior in the Turkish style [7].

Conclusion. Consequently, in the article the following characteristic features of the Turkish style have been identified:

- 1) architectural elements (mosques, domes,) minarets, mihrabs, serals with harems and gardens, fountains, arches of several types: horseshoe, arrow-headed, scalloped and multi-layered; honeycomb –mukarnas, mashrabiya);
- 2) ornaments (arabesques and epigraphic patterns using ayahs)
- 3) decorative and applied elements (wood and stucco carving; inlays with mother-of-pearl and ivory; majolica tiles; textiles and carpet weaving, furniture and interior accessories).

All the listed features of the Turkish style can be used both in combination and separately in modern stylisations in order to reproduce elements of authentic interiors. Having identified the main characteristics that are inherent for the Turkish interior, as well as the exterior, we found sources of the “Turkri” style inspirations – the “alphabet” of an artistic language that can help design and architecture specialists to create modern European interior design stylizations. The knowledge of these primary elements will be useful both for the Turkri researchers, and for designers and practicing architects.

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İnteryerdə türk üslubunun formayaratma ünsürləri

Məqalədə interyerdə və eksteryerdə türk üslubunun həqiqi, “xalis” ünsürləri nəzərdən keçirilmişdir. Əsas kimi bədii dilin “əlifbası”, türk interyerinə xas olan xarakterik cizgilərin qeyd olunması götürülmüşdür. “Türksayağı” üsluba meyllənmənin mənbələrinin aşkar olunması Avropa ölkələri dizaynerləri tərəfindən interyerin türk üslubunda layihələşdirilməsinin xüsusiyyətlərini xarakterizə etməyə imkan verir. Tədqiqatda “türksayağı” üslubu və türk üslubu anlayışları nəzərdən keçirilmişdir. Türk üslubiyyatında etnik interyer üçün səciyyəvi olan ilkin ünsürlərin həqiqiliyinə, etnomədəni xüsusiyyətlərə ayrıca diqqət yetirilmişdir. Ona görə də tədqiqatımızın istiqamət seçimi müasir mütəxəssisin məlumata kəskin tələbatı ilə şərtlənir ki, bu məlumat üslubun əlifbası qismində cəmi halında toplanaraq, əsasında türk memarlığının, incəsənətinin, dizaynının həqiqi cizgilərinin öyrənilməsi dayanan müasir üslublaşmaların yaradılması üçün informasiyanın axtarışını və işlənməsini asanlaşdıra bilər.

Açar sözlər: “Türksayağı” üslubu, interyer dizaynı, bədii dilin “əlifbası”, ilkin ünsürlər, etnomədəni xüsusiyyətlər.

Елена Коноплина (Украина)

Формообразующие элементы турецкого стиля в интерьере

В статье рассмотрены аутентичные, «рафинированные» элементы турецкого стиля в интерьере и экстерьере. Акцент сделан на так называемую «азбуку» художественного языка, очерчивание присущих турецкому интерьеру характерных черт. Выявление источников инспираций стиля «тюркри» позволяет охарактеризовать особенности проектирования интерьера в турецком стиле дизайнерами стран Европы. Рассмотрены понятия стиль «тюркри» и турецкий стиль. Особое внимание уделено выявлению аутентичных первоэлементов, этнокультурных особенностей, характерных для этнического интерьера в турецкой стилистике. Поэтому выбор направления нашего исследования обусловлен назревшей потребностью современного специалиста в информации, которая была бы собрана в единое целое в качестве азбуки стиля и могла бы облегчить поиск и обработку информации для создания современных стилизаций, в основе которых лежит изучение аутентичных черт турецких архитектуры, искусства, дизайна.

Ключевые слова: Стиль «тюркри», дизайн интерьера, «азбука» художественного языка, первоэлементы, этнокультурные особенности.